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The ART NEWS

VOL. XXXI NEW YORK, OCTOBER 8, 1932 NO. 2 WEEKLY



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The ART NEWS

S. W. Frankel, *Publisher*

NEW YORK, OCTOBER 8, 1932

Metropolitan's Archaic Greek Statue Placed On Exhibition In Room of Recent Accessions

Over-Life Size Figure of the Apollo Type, Ranked as Probably the Finest Example of This Period of Greek Sculpture Extant, Is Generally Considered as the Museum's Most Important Acquisition of Recent Years

As a fitting gesture toward the Silver Jubilee celebration of the Fifth Avenue Association the Metropolitan Museum of Art presents its most important acquisition of recent years in special display, an archaic Greek statue of the "Apollo" type that is probably the finest example of this period of Greek sculpture extant. While the museum authorities were desirous of exhibiting the Michael Friedsam Collection at this time as signally befitting the nature of this civic festival—Col. Friedsam being one of the Association's leading members for many years—it was found impossible to complete the proper installation of these treasures in time to coincide with the current glorification of Manhattan's major thoroughfare.

This notable addition to the museum's holdings in the department of classical art comes from the collection of Jacob Hirsch of Geneva, and the purchase price is reported to have been well into six figures. Such an outstanding rarity as this "Apollo" could hardly have been extracted from any Greek source since it has no equal in any of the Greek museums and would have been securely safeguarded for nationalistic reasons. The account of this new treasure that Gisela M. A. Richter, curator of Classical Art, has contributed to the museum's *Bulletin* for October graphically covers the main facts of the case, both historically and aesthetically. And yet, curiously enough, neither photographic reproductions nor printed records do justice to the peculiar dignity and charm of this marble figure that has fortunately come down to us practically intact through the many centuries intervening since it emerged from the marble block at the hands of some unknown Attic sculptor. Today it has to rely for its effect on the mass and line and accent that the artist imbedded in his work, as the color that once gave it an added liveliness of appearance has completely vanished save for certain minute traces that are only important from the student's point of view.

The Museum has set aside the major part of the Room of Recent Accessions for the display of this Greek masterpiece, and it is indeed worth a trip to the Museum to enjoy it while still standing in special isolation. This "Apollo" figure is typical of the earliest Greek statues, very few of which are known today. It depicts a slim, long-haired youth standing in a strictly frontal pose with arms down along the sides and left leg a little advanced, in the manner characteristic of these VIth century (B. C.) Greek figures. As Miss Richter points out in her article, its only important contemporaries are in Athens, the famous colossal "Apollos" from Sounion, one extensively restored, the other a mere torso, and the Dipylon statue of which the head and one hand have survived.

"Our statue," she continues, "is practically complete, for only a few small pieces are missing. It is therefore the most representative example extant of the earliest 'Apollo' figures of Greece. That is, it stands at the beginning of the long line of development which about a century and a half later culminated in the Apollo of Olympia and the Polykleitan Doryphoros. To these later products it stands in the same relation as a Duccio or Cimabue does to a Botticelli or Leonardo. By this acquisition Americans can realize for the first time in an original specimen the character of early archaic Greek art—its power, volume and decorative quality.

"The provenance of our statue has not been disclosed, but its similarity to the Sounion and Dipylon figures points to an Attic origin and to approximately the same date, about 600 B. C. It was the time when Athens was at the beginning of her career of expansion, when she had acquired Salamis as a first step in her naval activity, when her merchants were first engaging in trade overseas, when Solon introduced his epoch-making reforms (594 B. C.). What a revelation is our statue of the strength and refinement of this early period! We have here no clumsy gropings by an inexpert artist, but an accomplished work by a sculptor who could express in adequate terms the ideals of his age. The ideal was not realism as we understand it, for naturalistic art was unknown in the ancient world of Solon's time. It was rather a simplified conception of the human figure, a solid, harmonious structure, in which essentials were emphasized and generalized into beautiful patterns.

"The figure as a whole is four-sided, directly derived from the block of marble from which it was carved, and so retains a certain elemental quality. On the surface of this cubic form anatomical details are indicated by grooves and ridges, delicately carved with a fine sense of the composition as a whole. Thus on the body the shallow curves of the clavicles are contrasted with the deeper curves of the pectorals, the pointed arch beneath the thorax is counter-balanced by the pointed pelvic curves, the deep swing of the shoulder blades forms a design with the back of the pelvis and the perpendicular groove of the spine. The limbs are rendered with the same decorative sense. The knee forms a beautiful pattern, with two arcs for the vastus muscles above the patella and beneath it a long, sharp ridge for the shin bone; a single groove indicates the chief muscle of the thigh, two grooves show the peroneal muscles, a curving ridge outlines the calf; the foot with its massive heel and gripping toes supplies a firm base. Viewed from the back the volumes of buttocks, thighs, calves, and feet together form finely undulating contours. In the arms we have the same contrast of masses, the same accentuation of salient parts. The elbows and wrists are emphasized by curving ridges, the ulna is sharply marked, the clenched hands with their angular outlines make a magnificent pattern. And crowning the figure, set on a long, slender neck is the massive head with its large, simple planes, almond-shaped eyes, patterned ears, and schematized hair, arranged in fourteen beaded tresses and encircled by a knotted fillet.



ARCHAIC GREEK STATUE — ABOUT 600 B. C.

This figure of the Apollo type, which has just been placed on view at the Metropolitan Museum, is one of the most important acquisitions ever made by this institution.

"The proportions of the figure display many obvious deviations from nature. The head is too large for the body, the neck too long, the thighs are too short, the first phalanges of the hands too long. The anatomy is only partially understood. The muscles and bones suggest rather than represent nature's forms; the ridges and grooves on the surface make delightful patterns but are very primitive modeling. Clearly our sculptor was not concerned with getting his figure naturalistically correct; instead he obtained his effect by interrelating proportions and thereby created an impressive whole. For into his consciousness entered not the realistic art of later times, but the linear, geometric style which had held sway in Greece from the Xth to the VIIIth century and the massive arts of Egypt and Mesopotamia which had influenced Greece from the VIIIth century onward. And so line and mass were his chief preoccupations. And yet the statue is not a mere abstraction. The scheme of the past is there and imparts its power; but there is also a new buoyancy. Greek sculpture at its dawn not only bears witness to the arts of the past but heralds its own radiant future.

"To visualize the statue in its original state we must also supply in our imagination the color with which the surface was painted and of which only a few traces of red remain—on the necklace, the fillet tied round the hair, the narrow bands at the bottom of each tress, the circle round the nipple of the left breast, the inside of the left nostril. The hair was doubtless black, brown, blue, or yellow, the skin perhaps a deep flesh tint; the eyes were also painted, for though no actual color is preserved we can still distinguish the differentiation of iris

(Continued on page 5)

Death of Roland Knoedler Ends Notable Career

Dean of American Art Dealers, Instrumental in Forming Many Great American Collections, Mourned by Art World

PARIS.—Mr. Roland F. Knoedler, doyen of American art experts and dealers, died Monday, October 3rd, at the age of seventy-six. He had been ill for three weeks at his home, and death was attributed to congestion of the lungs. Funeral services were held at the Church of St. Philippe du Roule on Thursday. Mr. Knoedler was buried in this city.

Mr. Knoedler, born in New York in 1856, has been known for many years as Dean of the Art World in America. This title has been justly gained by more than fifty years of active association with the firm of M. Knoedler & Co., which antedates by a quarter of a century the foundation of the Metropolitan Museum of Art, and the Museum of Fine Arts, Boston.

Many of the collections which have made America well-known for her art treasures owe much to the connoisseurship of Mr. Knoedler. He took an active part in forming the important collections of Robert Hoe, J. L. Claghorn, W. T. Walters, Cornelius Vanderbilt, W. K. Vanderbilt, H. O. Havemeyer, G. I. Seney, George F. Baker, Potter Palmer, Morris K. Jessup, Joseph Jefferson, and Sir William van Horne; and in other outstanding ones, such as those of H. C. Frick, J. G. Johnson, M. C. D. Borden, P. A. B. Widener, Mrs. J. L. Gardner, W. L. Elkins, A. M. Byers, Senator W. A. Clark, James J. Hill and Andrew W. Mellon, he was an able collaborator. It was through him that such masterpieces came to America as Velasquez' "Philip IV" in the Boston Museum; the Cattaneo Van Dycks, three of which are in the Widener collection, two in the Frick collection, and one in the collection of C. Bai Lihme; and "Edward VI," by Holbein, now in the Andrew W. Mellon collection.

Mr. Knoedler's artistic activities may be said to have been a leading influence in the artistic development of America. He gave his support to all important movements to foster art, and aided the development of associations for the assistance of artists in times of need. He personally encouraged such talent as Winslow Homer's, and many other well known artists, when they experienced difficulties. He not only gave financial support, but also that warmth of feeling and understanding, which was characteristic of him, and which he gave to everyone who meant anything to him at all. He was of the old school of citizen whose life and business were colored with a soul quality which is seldom met with now.

Roland Knoedler's brilliant career in the art world began in 1876 when at the age of twenty he entered the business of his father, Michael Knoedler. The firm was originally founded in 1846 as the Goupil & Cie agency at 286 Broadway. Eleven years afterwards Michael Knoedler purchased it for him-

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VOLUME XXXI
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NEW REGIME IN SPAIN FAVORS ART

The change in Spanish government from a monarchy to a republic was hailed as one of the outstanding events of the past century in the archeological field of Spanish art by Dr. Walter W. S. Cook, Professor of the history of Spanish art at the New York University College of Fine Arts. Dr. Cook, who returned this week from Spain after two years of research in Medieval Spanish Art, will lecture this year for the university at the Metropolitan Museum on that subject.

Dr. Cook explained that following the overthrow of the king and the birth of the Republic of Spain the new government seized all the royal palaces and are now converting them into museums for the preservation of the country's art treasures.

"Another vital move by the Republic was the passage of laws preventing the exportation of Spanish works of art from the country," said Dr. Cook. "National art treasures, whether owned by the Church or private individuals, are subject to this law. If the government finally decides to permit the exportation of a certain work of art it exacts a heavy tax for the privilege."

Dr. Cook enumerated each of the former Royal palaces and explained what the Republic is doing with them. "The Royal palace at Madrid is used as the residence of the president of the Republic, who occupies only a small portion of the building. The palace itself, containing many priceless works of art, is being left intact. The king's former summer palace, El Pardo, just outside of Madrid, is to be converted into a museum of tapestries and, when installed, will be one of the finest tapestry museums in the world. Many of the hangings to be placed here have never been seen, since they were stored in the king's Madrid palace. They include some of the very finest Flemish specimens dating between the XVth and XVIIth centuries. These tapestries, which are in the process of cataloguing, if laid end to end would stretch over five miles.

"The Palacio de Aranjuez, built by Charles IV in Aranjuez, a suburb of Madrid, is in the style of the early XIXth century. It will be converted into a museum and left as a monument of the period. The Monastery of El Escorial, an Augustinian monastery which was also the property of the king, containing a complete library and art collection is to remain intact.

"El Alcazar de Sevilla, a former Moorish palace, has been partly opened as a museum and has been turned over to the municipal government of Seville, which will convert it into a historic monument. Similarly, the Royal Palace of Pedralbes at Barcelona has been turned over to the municipal government of Barcelona to be converted into a museum of decorative arts.

"The present art museum of Barcelona (Museo de la Ciudadela) will be used as a museum for Roman and Greek antiquities and an epigraphic and lapidary museum. The Museo de Santa Agueda, the Royal chapel built by King Martin, will have its contents of mosaics and Roman sculpture catalogued and taken to the museum at Barcelona."

Dr. Cook explained that the real value of all these changes is in the fact that the Republic has thrown open the doors of all these museums and is permitting the public to view the country's art treasures.

"The present government," he said, "is extremely generous in offering subsidies for the preservation of historic monuments. The government has also succeeded in opening convents and monasteries where art works exist which hitherto were inaccessible to the public. A good example of this is the royal convent of Las Huelgas, near Burgos."

OLD PAINTINGS IN WINDSOR SAVED

LONDON.—Four hundred year old paintings on the back of the stalls in St. George's Chapel, Windsor, are being restored by Professor E. W. Tristram, of the Royal College of Art, South Kensington, who has had extensive experience of the uncovering and preservation of wall paintings.

The paintings, reports *The Morning Post* of London, have been pronounced by Professor Tristram to be of exceptional interest and importance and are almost certainly of English workmanship.



"HERCULES" *By* THE MASTER OF THE YEAR 1575

This print from the Friedrich August II collection is one of the six impressions known. It is included in the sale to be held at Boerner's in Leipzig from November 8-11.

Chicago's Large Annual to Open On October 27

CHICAGO—The most important exhibition of the year at the Art Institute of Chicago, the American Paintings and Sculpture show, will open on October 27th and continue until January 2. Only those works in oil and sculpture by contemporary American artists which have not previously been exhibited at the Art Institute will be shown. Two juries for painting and two for sculpture, one in New York and one in Chicago, will pass on the entries. The New York jury for paintings which will meet on October 7th will include Bernard Karfiol, Abram Poole, and Henry Schnakenberg. The New York jury for sculpture consists of Gleb Derujinsky and Mahonri M. Young. In addition to the above, there will be the following jurymen from Chicago when the whole jury meets at the Art Institute on October 18th and 19th: Clyde H. Burroughs, of the Detroit Institute of Arts; Blake-More Godwin, of the Toledo Museum of Art; Meyric Rogers, of the City Art Museum of St. Louis; Gordon Washburn, of the Albright Art Gallery, Buffalo. The Joint Committee on Painting and Sculpture is composed of Arthur T. Aldis, Frederic C. Bartlett, Percy B. Eckhart, Max Epstein, John H. Holabird, Chauncey McCormick, Cyrus McCormick, Jr., and Charles H. Worcester. Prizes totaling $4,100 are to be awarded during the exhibition.

London Museum Acquires a Rare Catalan Relief

LONDON.—With the help of a contribution from the National Art Collections Fund the Victoria and Albert Museum has purchased an early XIIth century Catalan sculptured relief, reports *The Times* of London. The apostles Philip, Jude, and Bartholomew, each holding a book or tablet recording his name, represented on the relief, formed part of a larger composition known by other fragments, which was in the ancient cathedral at Vich, near Barcelona, until the cathedral was pulled down a century ago for rebuilding. The relief is not only a thing of beauty in itself, but of additional importance as the first example of Spanish Romanesque sculpture in the museum, perhaps the first in any collection in this country.

The department of metalwork has acquired as a gift from Mr. O. J. Charlton part of the early XVIth century monumental brass known as the Fayrey brass, from Dunstable Priory Church, Bedfordshire. This brass was set up at Dunstable in 1516 in memory of Henry Fayrey, his wife Agnes, and their five sons and four daughters. The museum received the two main figures of Henry and Agnes Fayrey as a gift from Mr. Arthur G. Binns ten years ago. Last year the inscription upon a separate piece of brass was purchased from another source, and this year the small plate containing the effigies of the five sons has been given by Mr. Charlton.

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Metropolitan's Archaic Greek Statue Placed on Exhibition

(Continued from Page 3)

and pupil. This color scheme must have greatly enlivened the effect.

"Whom did our youth represent? Was he a god worshiped in the cella of a temple, a votive figure placed in a sanctuary, or a tomb statue of a famous athlete? All three interpretations are possible, for the original belief that these early figures all represented Apollo no longer holds. Though some have been found in the temples of that god and bear his attributes, others come from sanctuaries of different deities, and still others served as tomb figures. Thus the Sounion statues were found in a pit near the temple of Poseidon, the Dipylon figure comes from the cemetery of Athens, the Delphi youths were memorials of deserving mortals. The same general scheme evidently served all three purposes. Since excavation data are lacking for our figure we cannot guess its identity.

"A comparison between our statue and the Sounion and Dipylon figures shows how close is the relationship. We find there similar renderings of clavicles, pectorals, abdomen, pelvis and knees; the same star-like incisions at the nipples of the breasts, the same grooves on the shoulders (evidently suggesting the divisions of the deltoid), the same folds of flesh at elbow and wrist. But there are also variations. The lines at the back for the ribs and in front for the divisions of the rectus abdominis are absent in our statue, the proportion of head to body is different; the treatment of the hair varies in all four examples. Of the four, ours is undoubtedly the finest in workmanship. We need only contrast the precision of the clenched hands in our statue with the clumsier treatment in the preserved right hand of the Sounion figure and the domelike contour of our head with the flatter one of the Dipylon head to realize the difference.

"The question suggests itself. Were the four statues the products of one artist in different stages of development or were they by contemporary sculptors working out a given scheme according to their individual capacities? In our present ignorance of conditions during that early period we can only make guesses. If there is an identity in authorship, the Dipylon statue and ours, showing the closest resemblance, may be by the same man, our statue a product of the master's prime, the Dipylon one a slightly earlier work.

"The close relationship between the four Attic figures becomes especially noticeable when we compare them with other early statues not from Attica, for instance, the Kleobis and Biton in Delphi, the 'Apollo' from Orchomenos and the colossal 'Apollo' from Thasos. In the Peloponnesian, Boeotian and Ionian figures an entirely different ideal is expressed. The build of the body is heavier, sturdier and fleshier, the workmanship less refined. It is clear that early Attic sculpture, far from being subservient to that of continental Greece and Ionia, played from the beginning a prominent rôle. This fact was first sensed in 1906 when the Sounion 'Apollos' were found, it was borne out by the discoveries of the Dipylon head in 1916 and of the Standing Maiden in Berlin some years later, and now it is brilliantly sustained by our Apollo, which is of the same remarkable preservation as the Berlin figure and shows us for the first time in practically complete form the early Athenian ideal of the standing youth.

"Our knowledge of Athenian history of that time being comparatively scanty, this revelation of early Attic sculpture opens up a new vista—of the advanced culture of Athens during her period of growth and turmoil. Men who could produce statues so grandly conceived must have had high standards of taste. It is true that the inspiration came from the Orient. The imagination of our Greek artist had clearly been fired by Egyptian sculpture, first made accessible to the Greeks fifty years or so before the time of our statue. But this inspiration he turned into an original contribution, embodying in it the new freedom and joyousness characteristic of his people.

"But our new statue is not merely valuable as an expression of a bygone age. Naturally we look with interest at a contemporary of Solon, of Thales and of Sappho, which shows us an early stage in the development of Greek sculpture. But the beauty of our 'Apollo' is intrinsic. The elemental quality exercises its appeal today. In spite of the primitiveness we sense in it something divine—as did the sophisticated Pausanias in the ancient works of Daidalos. And the artists of our generation who have turned from naturalistic ideals to simplification and style will find here a fresh inspiration. For in this statue, carved about 2,500 years ago, the sculptor faced the same problems which agitate the modern movements. Here are ornamental and expressive patterns superimposed on cubistic forms. The ideals of the cubist school and of Matisse and his followers are effectively combined.

Rare English Art Treasures Brought Here by W. A. Kimbel

Despite an unusual storm of protests on the part of the art lovers of Great Britain, William A. Kimbel of the firm of A. Kimbel & Son brought with him on his return from England two outstanding carved wood pine rooms and a carved pine screen from Chipstead Place, Kent, thus further denuding England of three more of her notable art treasures. The rooms and screen, which are to be installed in the home of one of Mr. Kimbel's clients, are exceptional in history, design and carving. The size of the panels may be best judged by the fact that they are to be placed in an entrance hall 21 by 25 feet and a living room 55 by 35 feet. The screen, which is carved on both faces, will form one of the walls between these two rooms.

Because of its dating and the character of its carving, the screen is of unusual interest. It is strongly reminiscent of the work and design of Sir Christopher Wren executed by Grinling Gibbons at St. Paul's Cathedral, especially in the proportion of the Corinthian columns. Chipstead Place stood on the site of the old Tudor house which originally belonged to Thomas Cranmer. The house from which the screen came was built in 1693 for William Emerton, and the screen is of that date. The house reverted to the Polhill family, who owned it previously, in 1708, and the Polhill arms may be seen in the ceiling of one of the rooms.

Chipstead House, near Sevenoaks, belonged temporarily to Elizabeth and Thomas Cranmer, whose daughter married Sir Arthur Herrys. After passing through several hands—William Priestley, Jeffrey Thomas and Ralph Suckley—it came in 1654 to David Polhill or Polley of Otford, who left the estate to his brother Thomas of Clepham, who married Elizabeth, daughter of Henry Ireton. From him it passed to Sir Nicholas Strode, whose widow and daughters sold it in 1693 to William Emerton of the Temple, London, who in turn pulled down the old Tudor house and rebuilt it in the taste of his own day.

Thomas Cranmer was Archbishop of Canterbury during the XVIth century. He was born in 1489 and was burned at the stake as a Protestant heretic in Oxford in 1556, together with his associate, Bishop Ridley. He was originally a Catholic, but turned Protestant with Henry VIII in order to award to the King his divorce from Anne Boleyn. However, he did not revert to Catholicism, as did King Henry VIII. Cranmer was a noted theologian of his day and is credited with having supervised the production of the first prayer book.



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Opening Shows of The Season Stress Younger Talents

By RALPH FLINT

The group idea that figures so largely in the opening exhibitions of the season presents the comforting fact that America at large is painting well enough to deserve extended recognition and that the old idea of an exalted academic few holding down the lid on the rest of the art world is happily a thing of the past. New groups and galleries have sprung up all over the town these past few years, and every enterprising dealer delights in the fostering of fresh talent as it comes to him. The Downtown Gallery has its own special coterie that yearly becomes more imposing; Marie Harriman stepped into line very soon after her entrance into the art world with a selection of younger artists worthy of patronage, the Dudensing brothers have been assiduous in cultivating yet another group, and so on down the line almost without exception.

The impulse toward championing the beginner, so ardently cherished by the sponsors of the Independents and the spring Salons, is spreading rapidly. Now comes the new Midtown Gallery, located in the former John Levy Galleries on Fifth Avenue, with quite another group of promising youngsters and I could go on mentioning any number of other centers where fresh talent is being cultivated. I suspect many of these new men and women are going to make rapid strides. The time is ripe for closer contact between the prospective collector and the object of his attentions, and lower prices will foster a warmer feeling between the two groups. While the stern hand of economic necessity may seem to stretch out with forbidding gesture, at any rate the local galleries are blossoming forth with a variety of shows that argue a lively and provocative season.

* * *

The Downtown Gallery, always stocked with works of genuine interest, starts off with a group show of contemporary painters that brings together such well known people as Alexander Brook (with a distinguished but rather unduly sober landscape); "Pop" Hart (with a brand new watercolor of a street fair at Port Lee that is quite the liveliest and freshest thing from his hand in a long while); Charles Sheeler (with one of his handsomely constructed interiors where pattern and line conjoin with real felicity); Yasuo Kuniyoshi (with a quaint little skating scene); Ben Shann (last seen at this gallery with his Sacco-Vanzetti series and whose current "Holiday" is a very compelling piece of painting) and Max Weber (with a fine still life). The list of exhibitors also includes Anne Goldthwaite, Peggy Bacon, Preston Dickinson, William Zorach, Niles Spencer, Dorothy Varian, A. Walkowitz, Bernard Karfiol, etc. In the front gallery Mrs. Halpert has arranged a one-man show of prints by Bernard Sanders, a young artist of considerable promise. He handles etching, drypoint and engraving with equal ease, and has evolved a mono-etching process (white-line on black) that is effective. This is his first one-man show, although he has been included among the contributors to the annual "Fifty Prints" exhibition and other general print shows of importance. He has a rather Germanic love of bluntly developed forms, and is daring in his reach for unusual pattern and accent. His engraved "Reclining Nude" is something of a *tour de force*, and while Mr. Sanders is inclined to exaggerate his figures to the point of burlesque, he is an artist of sufficiently rugged purpose and technical ability to see him through any such experimental phases of his art.

* * *

"Paintings from the Summer Colonies" is the general heading for the opening exhibition at the Macbeth Galleries. Here we have another

(Continued on page 11)



SILVER TANKARDS By BENJAMIN BURT (1729-1805) AND By JOHN COBURN (1725-1803)

These important early American specimens, both having two marks of the maker, are included in the sale of the Morosini art collection, to be held at the American-Anderson Galleries from October 10-15.

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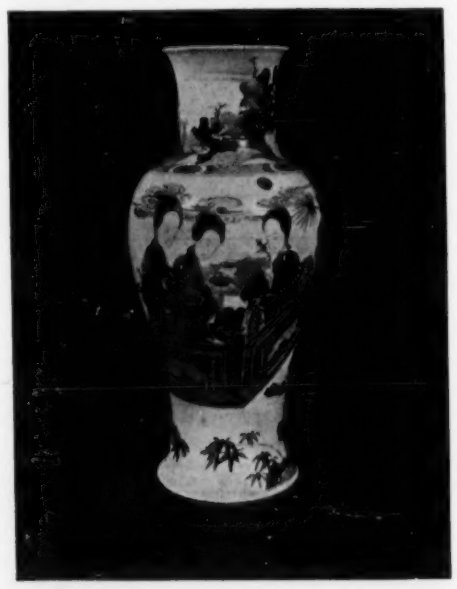
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DOWN TO BRASS TACKS

The season of 1932-33 finds the New York art world in a state of general uncertainty, not as to the various commodities that stock its galleries or the principal practitioners whose wares stamp each new season, but as regards the proper methods of keeping wheels of industry moving and the immediate need of re-scaling values to suit the stringent needs of the times. Despite the Metropolitan Museum's recent acquisition of an outstanding example of early Greek sculpture at what is said to be a princely sum, the day of inflated prices for works of art, however notable, is over for the time being.

While the individual artist may retire to his proverbial attic to grub along as best he may during these lean years, the dealer with gallery overhead and heavy investment in works of art at pre-depression prices must evolve ways and means of keeping afloat. It will take time to develop a new class of collectors out of the moneyed Americans who are bound to appear with the return of prosperity. Meanwhile it would seem imperative to adopt some new method of merchandising that will appeal directly to the tentative buyer of restricted means. Perhaps the large department stores are leading the way by buying in quantity and selling at almost sacrificial prices. Would it not be very much in line with the times to offer art at rock bottom prices, with small profits all around, and with something of a continual turnover of stock?

It may seem beneath the dignity of certain establishments used to dealing in gilt-edged art at sky-rocket prices to come down to brass tacks in the matter of securing patronage enough to keep such terms as dispossession and failure out of their categories, but the reconstruction period about to begin is not apt to be any respecter of persons and it doubtless behooves the best of the dealers to take a considerable reef in their sails and make whatever headway is possible under the circumstances.

Meanwhile the October exhibitions continue to multiply as a sign of the good faith of the art world in general and all that seems necessary is a shrewd manipulation of art values to capture enough of a market to keep the wolf from the door.



"THE SACRIFICE" *By* GIROLAMO MOCETTO

This engraving, one of six impressions mentioned by Hind, is included in C. G. Boerner's print sale to be held in Leipzig from November 8-11.

RECENT BOOKS ON ART

A Study of Peruvian Textiles: Illustrated by Representative Examples in the Museum of Fine Arts, Boston.

By Philip Ainsworth Means
Boston Museum Press

Price: $2.50

So little is generally known about the culture of ancient Peru that a welcome addition to present information is made through the recent publication by the Museum of Fine Arts, Boston, of a Study of Peruvian Textiles in the museum collection, by Philip Ainsworth Means. Mr. Means has laid a solid foundation for his technical survey of the fabrics in an introductory study of the historic and cultural background of ancient Peru. Since the Peruvians totally lacked any sort of true writing, the existing information has largely been derived from folk-memory or folk-lore current at the time of the Spanish conquest (1530), and upon archaeological investigations of recent years. Through his scientific study of these sources and of textiles in particular, Mr. Means has today become one of the foremost contributors to this field of research.

Ancient Peru far exceeded the boundaries of present day Peru, and is more properly referred to by Mr. Means as the "Andean area." It spreads over an area now included in the republics of Ecuador, Peru, Bolivia, and adjacent portions of Colombia, Brazil, Argentina, and Chile. The culture of this region was an early off-shoot of a Central American civilization at some period antedating 100 B. C. By that time there was extant in Central America both hieroglyphic writing and a calendar, neither of which were achieved by the Peruvians.

The early peoples seemed to have occupied both the highlands and the coastal areas of Peru, and from remote times there is evidence of continued conflict as well as trade relations. The earliest cultures, however, matured in the first six centuries of our era along the coast. They are known as the early Chimu and the Early Nazca, the former in the north, the latter in the south. These, however, gave way to the highland culture known as Tiahuanaca II, which resulted from the fructifying of the archaic hill Tiahuanaca I culture by the coastal civilizations. For some three hundred years (A.D. 600-900) this culture flourished and "was emphatically an advanced one, fully equal on artistic grounds to any native American civilization." In turn, Tiahuanaca II enriched the weakened coastal civilizations which enjoyed a renaissance as Late Chimu and Late Nazca cultures (A. D. 900 to 1400). The Tiahuanaca II influence persisted in these later periods, also leaving its mark on a large part of the Andean area.

Among the chief sources for study of Peruvian cultures are textiles, of which the Boston Museum examples, says Mr. Means, form "one of the largest and most representative collections of Peruvian fabrics in the United States. Indeed, its only serious rivals are the collections in the Metropolitan Museum of Art and the private collection of Mr. H. A. Elsberg of New York City. In making this perhaps rash-sounding statement, I have in mind not only the number and the variety of the specimens in the several collections mentioned, but also the manner of their presentation to students and to the public, as well as the care that has been taken to have each specimen examined with a view to showing clearly its peculiar significance in the field of textile art as a whole. No doubt in the various archaeological and ethnological museums throughout the land, there are numerically greater accumulations of Peruvian fabrics; but little or nothing has been done, thus far, to study and describe them consecutively and constructively."

After presenting this sequence of historical events, Mr. Means catalogues sixty-seven important pieces from the collection of two hundred and twenty-five in Boston. Tapestries, embroideries, painted cloths, and other fabrics of various weaves, are analyzed according to technique, design, and historical dating. The text is rounded out with ninety-one illustrations, for the most part full page plates of examples in the Boston Museum. The book is dedicated "To H. A. Elsberg, Esq., in gratitude for all his aid and encouragement to me in my studies of ancient Peruvian Textiles."

Friedsam Bequest To Be on Public View November 15

The Michael Friedsam Collection, which was presented to the Metropolitan Museum last December, will be placed on exhibition in its entirety in the Gallery of Special Exhibitions next month. The exhibition will be opened to members of the Museum and their friends with a private view on Monday, November 14, and to the public on the following day. The entire collection of paintings, sculpture and objects of decorative art will be shown in this gallery for approximately six months.

As will be recalled by readers of The Art News, this important bequest was described in detail in our January 2 issue.

The Tomb of Queen Meryet-Amun at Thebes

By H. E. Winlock
Metropolitan Museum Press
New York

Price $10.00 in paper. $12.00 in boards.

An Egyptian royal tomb of the XVIIIth dynasty is the subject of *The Tomb of Queen Meryet-Amun at Thebes*, recently published by The Metropolitan Museum of Art. The author, H. E. Winlock, is the Director of the Museum, the Curator of the Egyptian Department, and was the Director of the Museum's Egyptian Expedition when, in 1929, the tomb was discovered and excavated.

Meryet-Amun, according to the thesis which Mr. Winlock advances and supports, was the daughter of the great Pharaoh Thut-mose III and the wife of Amen-hopte II. She died about 1440 B. C., but as interesting evidence presented by the author shows, her burial place was not lost sight of, for her tomb was robbed twice in the XXIst dynasty, some four hundred years after her burial, and after each of these robberies the mummy was rewrapped, the funerary equipment restored, and the tomb officially resealed. The second of these official restorations can be dated in the XIXth year of the reign of King Pay-nudem II, whose daughter was buried in the outer portion of the tomb.

Among the other topics discussed in detail in the book are the embalming of Meryet-Amun's body, the bandaging of her mummy, the work of the restorers, and the remains of the funerary food, including beer. The appendices contain a catalog of the burial furniture and other objects found in the tomb, an anatomical description of Meryet-Amun's body, and complete details of the rewrapping of the mummy.

The twenty-six illustrations and forty-seven plates include line drawings and plates in collotype, the latter by Max Jaffé of Vienna.

Glenn O. Coleman Monograph Will Be Issued Soon

On October 18th the Whitney Museum of American Art will issue its monograph on Glenn O. Coleman, the artist known for his devotion to scenes of New York and its life. Glenn O. Coleman's death last May occurred just after C. Adolph Glassgold had completed his essay which introduces the illustrative material. The volume has therefore the double interest of being a critical comment on the work of the artist as if he were still painting and of being a memorial to the art of Coleman as well. The book appears on the opening day of a memorial exhibition of Glenn O. Coleman's work at the Whitney Museum of American Art. The book will sell at $2.00 and is uniform with the other eighteen volumes in the American Artist Series published by the Whitney Museum.

C. Adolph Glassgold, the author of the Coleman monograph, an art critic and formerly on *The Arts* and *Creative Arts* magazines, is now Curator of Museum Extension at the Whitney Museum of American Art.

RARE OLD CHURCH GLASS RESTORED

LONDON.—Fragments of XVth century painted glass, which have been lying in an obscure corner of the Church of St. Peter-in-the-East, Oxford, probably since the Reformation, have been replaced in their original positions, reports *The Morning Post* of London.

The work of identifying them and fitting them together has been carried out by Mr. Caldwell, who has charge of the glass in Canterbury Cathedral. He has succeeded in piecing together some of the figures, and they have been replaced in the perpendicular window on the north side of the church.

They fill the upper compartment of each of the three lights to a depth of from three to four feet. The two side lights show a canopy together with a head and shoulders of two saints, of whom one is identified by his emblem, a saw, as St. Simon, and the other is conjectured to be St. Jude.

In the church, some Fourteenth Century glass of unusual beauty has also been discovered.

FOREIGN AUCTION CALENDAR

BERLIN
Int. Kunstauktion
October 8—Paintings by old masters, antiquities.
October 18—Paintings by modern masters, furniture.

MUNICH
Hugo Helbing
October—Paintings by modern masters.

Otto Helbing
October 11—Coins, medals.

FRANKFORT
Joseph Baer & Co.
November 7—Wood cut books, art literature.

LEIPZIG
C. G. Boerner
November 8, 9—Engravings by old masers, the collection of Friedrich August II.
November 10, 11—The Stinnes collection of modern graphic art and books.

COPENHAGEN
Winkel & Magnussen
October—The painting collection of General Johan Hansen.

ZURICH
Ulrico Hoepli
October 13, 14—Italian autographs, incunabula, de luxe modern editions from the Henry Fatio collection.

ROME
Ulrico Hoepli
November 12—Incunabula, autographs, and illustrated books from the XVIth to the XIXth century.

ROLAND KNOEDLER DIES IN PARIS

(Continued from page 3)

self, and moved to 749 Broadway. From then on the history of this old firm coincides with the growth of New York, the increasing importance of Fifth Avenue, and the steady movement uptown of the social and business center. In 1865 the gallery was established at 170 Fifth Avenue, where it remained for the next thirty years, until Roland Knoedler made the move to 355 Fifth Avenue. In 1911 a further change was made to 556 Fifth Avenue, and finally to the present address at 14 East 57th Street.

In 1870 Michael Knoedler had taken his brother John into partnership and the firm adopted the title of M. Knoedler & Co. Two years after Mr. Roland's admittance to the business his father died, and he continued under the same name until 1883, when Mr. Edmond L. Knoedler became a partner, to be followed after two years by Mr. Charles L. Knoedler. Both the latter, however, resigned in 1896, and Mr. Roland F. Knoedler thus became sole owner of this great house through the years of its historic importance, until 1928, when he retired from active business and the firm of M. Knoedler & Co., Inc., was formed. The members of this incorporation comprised two nephews of Mr. Knoedler, Mr. Charles R. Henschel and Mr. Roland Balay; Mr. Carman H. Messmore, Mr. Carroll Carstairs and Mr. Charles S. Carstairs, since deceased.

The European branches are located at 15 Old Bond Street, London, and at 17 Place Vendome, Paris; the Chicago house being at 622 S. Michigan Avenue.

Mr. Knoedler had deep associations with France over a period of years. He married Madame Louise Theo, well-known on the French stage, who died ten years ago. In appreciation of his work in fostering French art in America he was the recipient of many marks of honor from the French government. He was made Knight of the Legion of Honor, and later Commander of the Legion of Honor, which is the highest recognition which may be conferred upon a French citizen. In this country he was interested in many French institutions, among others the Society of St. Vincent de Paul, the French Hospital, and the French Institute in New York.

Mr. Knoedler's affiliations with New York clubs were many and of long standing. He was next to the oldest member of the Racquet and Tennis Club, and until he went to live in Paris in 1928 he was a member of the Union League, the Lotos, and the Lambs' Club.

Mr. Edmond L. and Mr. Charles L. Knoedler, and his two sisters, Madame Balay and Mrs. Jan de Chelminski, are his survivors. A memorial service was held on Thursday at 10 A. M. in the church of St. Vincent de Paul, New York City.



PORTRAIT OF THE LATE ROLAND F. KNOEDLER, ESQ.
By SIR WILLIAM ORPEN

OBITUARIES

ALFRED W. JENKINS

Mr. Alfred W. Jenkins, owner of the chemical firm of Parsons & Petit, 7 Hanover Street, and trustee of the Brooklyn Institute of Arts and Sciences, died recently at the age of seventy in Vichy, France, after a long illness. He retired from business in August, 1930, and went to live in France, where he devoted himself to the study of art. Mr. Jenkins was a generous patron of the arts, and gave many paintings and objects of art to the Brooklyn Museum, as well as fountains and specimens to the Brooklyn Botanic Garden.

Mr. Jenkins had a curious premonition of his death, and mailed in his obituary to his office here asking to have it printed when he died.

"Born at Mystic, Conn., July 17, 1862, and moved to Brooklyn when very young. . . . Deeply interested in art, music and literature. Was one of the trustees of the Brooklyn Institute of Arts and Sciences and one of the governing committee of the Brooklyn Botanic Garden. . . .

"One of the older members of the Montauk Club, member of the Metropolitan Museum of Art, French Institute, American Museum of Natural History, Museum of the City of New York, Art Centre and various other public institutions. . . .

"Traveled extensively in Europe and was familiar with most of their countries, particularly France, where he lived for the last three years of his life. Was a great admirer of France and did everything he could to promote the cordial relationship between the two countries."

LEOPOLD HIRSCH

The well known English financier and art collector, Leopold Hirsch, died at Brighton on September 13 at the age of seventy-five. In addition to his rich holdings of fine tapestries and decorative French furniture, Mr. Hirsch had a notable picture collection. Many of his finest possessions were loaned at various times to exhibitions at Burlington House, his generosity in this respect having commenced some thirty years ago with Botticelli's large "Trinity." Other paintings from his collection which have been seen at Burlington House on various occasions include Lawrence's "Mrs. Angerstein and Child," Watt's "Ariadne," Sir Antonio Moro's "Portrait of a Lady" and Reynold's "Hon. Gertrude Roper."

W. H. SHELTON

William Henry Shelton, one of the founders of the Salmagundi Club, and former curator of the Jumel Mansion, died on Tuesday night of this week, at the age of ninety-two. Mr. Shelton was a bachelor, and made his home at the Club, where he had been ill with cancer for the past six months.

Mr. Shelton came originally from Allens Hill, Ontario County, N. Y., and during the Civil War he played an adventurous role, which formed the theme of several magazine articles and books. As librarian of the Salmagundi Club he did a great work, in cooperation with the late Sanford Saltus, in forming their famous collection. As an artist he was well-known among the early members of the Cold Spring Harbor and East Hampton art colonies. And when the groups of artists broke away from the old Academy School and formed the Art Students' League he was one of the first to join. In 1908 he was appointed curator of the Jumel Mansion, which position he held for a number of years.

GIULIO SARTORIO

Giulio Aristide Sartorio, vice-president of the Academy of Italy, died this week at the age of seventy-two, after being ill for a year. He exhibited last year at the Ainslee Gallery in the Waldorf-Astoria, where he showed some paintings reminiscent of his extensive travels, such as "Island of Albatrosses," "Temple Ruins, Teotihuacan," "Llamas" and "Seal Chasing." He was well-known for his murals in the ceiling of the Italian Parliament Building in Rome, where he painted an enormous frieze illustrating the spiritual history of the Italian people. In Germany he was chosen to be instructor in painting in the State University by the Grand Duke of Saxe-Weimar; and in addition had shown his work in Paris. Some of his paintings are in public collections both in North and South America.

MADELINE STONE

On September 24 Mrs. Madeline Masters Stone of Washington, a sculptress best known for her bust of Lincoln as a youth, died of heart disease. She was fifty-five years of age. Mrs. Stone, who was a sister of Edgar Lee Masters, the poet, studied sculpture under Gutzon Borglum in this country and under Bourdelle in Paris. Among her most recently exhibited works is a head of John Payne, executed for the American Red Cross headquarters.

MARY O'REILLY

Mary L. O'Reilly, wife of Edward P. O'Reilly, owner of the Plaza Art Galleries, and mother of William H. and Edward P. O'Reilly, Jr., both members of the same auction firm, died suddenly on October 3rd. Mrs O'Reilly also leaves four sisters and two brothers. She was a native of Cohoes, N. Y., and was a niece of Monsignor Keveny of that district. The family has resided in Mount Vernon for about 25 years. The funeral was held on Thursday from the residence at 227 Claremont Ave., Mount Vernon, N. Y., and at St. Ursula's church, East Lincoln Ave., where a Requiem Mass was sung.

MAX SLEVOGT

With the death of Max Slevogt, German art has lost one of its towering figures. The artist lived in Berlin the latter part of his life, but in his art there were strong characteristics of his South German origin, there being something musical, vibrating and inspired in many of his works. As a draftsman he was incomparable, drawing from an inexhaustible imaginative source. Furthermore his wonderful technical command enabled him to give full play to his fanciful inventions. Slevogt never repeated himself and one senses his delight in interpreting the strangest flowers of emotional associations, in indulging in the most imaginative conceptions. A sensitive feeling for line and rhythm governs his designs, and brings his audacious visions into a definite esthetic scheme. Slevogt's illustrations of many of the finest works of world literature are notable both as interpretations and original creations.

The artist was born in 1868, and thus his youth was governed by the impressionistic ideal to which he remained faithful all his life. He exploited to the full the beauties of nature, but the stream of creative force that runs through his works stems from the spiritual, imaginative side of his mind. In addition to Slevogt's rich graphic *oeuvre* a large group of portraits and landscapes—many of them in German museums—remain as witnesses of his pictorial temperament. His best works are painted with wonderful freedom and daring, the zest of attack and mastery of interpretation carrying strong persuasion. The artist also ventured into the field of fresco painting and shortly before his death finished wall paintings in a church at Ludwigshafen, which stand as the last monument of his great art.—F. T. D.

PIERRE L. MARION

Pierre L. Marion died recently in an automobile accident at Needles, California. Mr. Marion, a native of Paris, had been connected with the New York branch of Wildenstein & Co., 647 Fifth Avenue, for the last seven years. He had charge of the exhibitions held by that firm, and was well known to the many visitors to the galleries by whom he was held in the greatest esteem. His remains were transported to Paris where his parents reside, and where the funeral service and interment were held.

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

NEW YORK
PARIS

HOWARD YOUNG GALLERIES

OLD AND MODERN
PAINTINGS

NEW YORK
677 FIFTH AVENUE

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COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

MOROSINI ART PROPERTY

Exhibition, October 7
Sale, October 10-15

In a separate catalog from the Morosini gold coin collection, the art property from "Elmhurst," the Morosini mansion at Riverdale, will be dispersed at the American-Anderson Galleries commencing October 10, occupying eight sessions in all. The collections will go on exhibition on October 7. The paintings, jewelry, arms and armor, gold and silver services, furniture, rugs, tapestries, porcelains, bronzes, enamels, sculpture and many art objects in this voluminous catalog bring to mind the lavish days when the great house at Riverdale was occupied by Giovanni F. Morosini, who bequeathed the bulk of his estate to his daughter, the late Giulia P. Morosini. These collections, now belonging to her estate, are sold by order of the executor, the Central Hanover Bank and Trust Company.

Typical of the whole is the collection of paintings, in which colorful Italian works predominate. These include an interesting Pietro Longhi, "Dame Venitienne dans son Boudoir"; a Cesare Auguste Detti; works by Carlo Dolci, Bernardo Bellotto and Zuccarelli, including many Venetian scenes. It will be remembered that the ancestors of Giovanni Morosini, who was later to be known as the partner of Jay Gould, came from Venice. In the French group appear examples of Greuze, Gerome, Detaille, De Neuville and contemporary painters such as Dupray and Munier. An interesting waist-length figure by Greuze represents Madame de Pompadour. Gerome's "Louis XIV and His Court in the Park of Versailles" received the Hors Concours, at the Paris salon. Notable among the German paintings are a quaint full-length portrait of "Frederick the Great as a Child," by Christian Seibold, and "Festival," by Anton Moller, who worked in the XVIth century. This painting, portraying men and women dancing, drinking and love-making in a large hall, is of great decorative value. The details of the architecture and decoration are especially finely rendered. A full-length "Portrait of George III," by Allan Ramsay, showing him seated in kingly regalia, comes from the Dowdeswell and Blakeslee collection, dispersed at the American Art Association in 1904. This portrait was presented by George III to Sir Adam Williamson, K.B., in recognition of his services as Governor of the Island of Jamaica and hung in the Manorhouse of Avebury, Wiltshire, until 1903.

Jewelry coming up in the fifth and eighth sessions includes some important pieces, among them an Oriental pearl necklace of four strands, a magnificent canary diamond pendant, a brooch containing a sapphire of twenty-five carats, and two diamond armlets.

In the arms and armor, which occupy the entire first three sessions, are a great many decorative items, besides authenticated period pieces ranging from the XVth to the XIXth century. Complete suits, half harnesses, helmets, morions, etc., polearms, swords, rapiers, and daggers occur in this collection from the huge Elmhurst armory.

Dating from the Gothic period are two complete suits of armor and an interesting half harness of Austrian origin. Among the Maximilian pieces appears another full harness, dated circa 1500 and an armet and body defense in trellised steel with mask and secrette. The rich variety of swords numbers such pieces as an early XVIIth century rapier with inscribed blade, a fine Toledo cup-hilted rapier of this same era and German and Italian specimens of the two-handed type. Of two headsman's swords, one, dated "1710," bears an inscription in German; the other, a XVIIth century piece, has the name of the executioner with gallows and wheel, as well as the maker's mark. A pair of Dutch chateau cannons, dated 1646, are also inscribed. Among the weapons of distinct American historical interest is a handsomely engraved naval presentation sword, given to Joseph Smoot, midshipman on the sloop *Hornet* in 1809.

Handsome gold boxes, watches and miniatures appear in the wealth of small precious objects of art for which the Morosini collection is famous. These include such items as a rare Indo-Persian gold jewel-box, engraved with panels of flowers and various Louis XV and XVI gold snuff and patch boxes, some inset with jewels, in addition to a decor of the capricious allegorical and floral motives of the period. Miniatures appear in many of the Empire and Directoire gold boxes, while a signed landscape decoration is found on an interesting Swiss specimen, accompanied by a manuscript document giving its provenance and ownership. Among the English pieces is a George III gold carat box, with an enamel miniature portrait.

The works of the German early XVIIIth century artist, Christian Zincke, are included among the enameled miniature portraits, while those on ivory number a School of Cosway, "Portrait of a Lady," two compositions with nymphs from the Boucher atelier, and a portrayal of Lucy of Leinster, signed "O. Jeems, 1778."

William III and IV and George II, III and IV items come up in the silver, where two extremely important American items also occur—two plain lighthouse shaped tankards. The first of these, with scrolled handle terminating in a mask and molded dome cover is finely marked "J. Coburn" on both the body proper and the cover. The other, having scrolled handle, hinged dome cover and knuckled billet bears the mark twice on the body "Beniamin Burt." A William III tankard with the date mark 1698, is engraved on the foot with the initials "F I M." Important Paul Storr items come up in the William IV group, including two gilded silver platters, London, 1831. There are also William IV gilded silver platters, London, 1830; fine George II silver salvers by Jnl. Jacobs, London, 1752 and Lewis Pantin, London, 1735; and twelve George II gilded silver dinner plates, London 1757 by William Justus (?).

Gilded silver of the George III period includes two loving cups, one by W. Fountain, London 1806 and one by Peter Podie, London, 1813. There are also a pair of rare table candelabra by Digby Scott and Benjamin Smith, London, 1804; six 1810 shell dishes, 12 dinner plates and 6 soup plates, about 1761, and a pair of fruit platters by Robert Garard, London, 1810. George III Dublin silver includes a monteith by Charles Townsend, 1774.

Intriguing single items occur all through this large catalog of 1,754 items, a typical instance being the primitive Central American Indian gold treasure in a case, which comprises six large and about twenty small amulets in the form of grotesques, frogs, snakes, etc., and about twelve miscellaneous ornaments and charms, all of beaten gold, showing interesting variations in color.

Following is the exact schedule for this large catalog. The afternoon of October 10, the morning and afternoon of October 11, the afternoons of October 12 and 13, the evening of October 13, and the afternoons of October 14 and 15.

NATIONAL ART GALLERIES

TOPALIAN RUGS

Exhibition, October 8
Sale, October 13, 14, 15

An interesting collection of Oriental rugs, including a large number of semi-antique pieces, will be sold by order of Topalian Brothers at the National Art Galleries (Rose Room, Hotel Plaza) on October 13, 14, 15, at 2 p. m. Exhibition begins Saturday, October 8. Attractive Persian, Turkish, Kurdish and Chinese types, in a wide variety of designs and colors, are comprised in this three session sale. Notable among these are a semi-antique Kashan of fine weave, with tree of life design and bird motives; a semi-antique Tabriz rug of beautiful flower-vase design, executed in pastel shades and surrounded by unusually fine borders; a Polonaise design rug with gold field and flower designs woven in silver thread; an antique Fereghan in excellent condition woven in fine colors on a blue field and a semi-antique specially made Herez rug of Isfahan design.

Three rugs of unusual design and subject-matter are the Royal Top Kapoo Palace rug showing Spanish Moresque influence; a Kirmanshah depicting Joseph sold into slavery, and a Royal Hunting rug illustrating the famous wild animal hunts of the XVIth century.

Among other important offerings are an antique Louis XV design Aubusson rug of exceptional size, and a Flemish XVIIth century Hunting tapestry woven in wool and silk, having a charming landscape background with castle showing in the distance.

There are many other rugs highly suitable to modern and period decoration, including, among others, such popular weaves as Hamadans, Kazaks, Bidjars, Joshegans, Sultanabads, Shiraz, Sarabend, Isfahan and Kirman Lavehr; as well as many modern pieces, such as Sarouks and Mossuls—all in a great variety of sizes, designs and colors.

HASTINGS ET AL FURNITURE SOLD

The collection of fine furniture and decorations from the estates of the late Thomas Hastings, Katherine Clemmons Gould and other consignors sold at the American-Anderson Galleries in a five-session sale from September 27-October 1, realized a grand total of $51,657.50.

PLAINFIELD

Several well known Woodstock artists are members of the teaching staff of The Van Emburgh School of Art, in Plainfield, New Jersey, which opened its season on October 1. John F. Carlson, Yasuo Kuniyoshi and Joseph Pollet, all of Woodstock, will conduct the painting classes; Paul Fiene, also of the Woodstock colony, and Reuben Nakian, of New York, will be in charge of classes in sculpture. Dudley Gloyne Summers, the illustrator, will teach composition and illustration, Marjori Van Emburgh again will direct the school of design, and William Hickman will conduct the classes in advertising and poster.

NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries
30 East 57th Street

October 10—Important collection of gold coins formed by the late Giovanni Morosini. Exhibition October 7.

October 10-15—Elmhurst art property from the estate of the late Giulia P. Morosini. Exhibition October 7.

National Art Galleries
Rose Room, Hotel Plaza

October 13, 14, 15, at 2 p. m.—Oriental rugs sold by the order of Topalian Brothers. Exhibition October 8.

Plaza Art Galleries
9-13 East 59th Street

October 13, 14, 15, at 2 p. m.—European antiques and decorations, the property of Walter J. Joyce, together with an importer's collection of English, French and Spanish furniture, with accessories. Exhibition October 9.

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Exhibitions in New York

(Continued from page 6)

group featuring newcomers, as well as the regular stand-bys, and it bears out my preliminary contention that the country at large is producing painters of merit with a remarkable prodigality. Robert Macbeth has toured the various summer art centers of the East and the thirty works he chose for the current display are from Dorset and Manchester, Vermont; Mystic and Lyme, Conn.; Ogunquit, Maine; Woodstock, New York, and Rockport and Gloucester, Mass. Included in this show are such familiar painters as Charles H. Davis (dean of the Mystic group, with a particularly fine hill-side composition highly dramatized in his latest manner of painting); John F. Carlson, William Meyerowitz, Ivan Olinsky, Henry Schnakenberg, Robert Brackman, Eugene Higgins, H. Dudley Murphy and Aldro Hibbard. Among the most interesting of the newcomers we may mention John Lillie (whose "Sheep Farm" is one of the finest landscapes in the group and serves to introduce this untaught Manchester carpenter to the New York art world); Horace Day (with a charming flower piece), and J. Theodore Johnson, also a Manchester painter. Felicie Waldo Howell (apparently in the throes of changing her style of painting), Wilson Irvine, Kenneth Bates, W. Lester Stevens, Robert Woodward, and Herbert Meyer are also among the exhibitors. This show is a continuation of the "group" policy that Mr. Macbeth has been stressing the past year or so at his gallery.

* * *

Contrary to general procedure, An American Place opens its season with an exhibition given over to what might technically be called an "outsider." It has been so long the custom for Alfred Stieglitz to have Marin for his initial salute that any infringement of the old order is something of an indication that we are indeed in the midst of parlous times. Actually S. MacDonald Wright, who is displaying recent canvases at this unique gallery, is one of Mr. Stieglitz's former exhibitors, back in the "291" days. But it has been at least fifteen years since Mr. Wright has exhibited in New York. Last known as an ardent devotee of the "Synchromist" movement in Paris, Mr. Wright has been living in California of late years, engaged in the production of a series of elaborately contrived visions of various Oriental subjects. While his interest has shifted from the purely abstract modes of his "Synchromist" days, he still adheres to the same bright and daring color contrasts that enlivened his earlier productions. He models his figures and accessories with strict regard to the facts of the case, but in the matter of coloration and disposition of accent he lets his fancy run free. Mr. Wright is happiest when dealing with the mystic side of Oriental life, and in several of his large compositions has produced visions of considerable poignancy and prismatic power.

* * *

The Milch Galleries start the season going by getting together a group of paintings by American artists that is fully up to their regular standards. George Picken, Louis Ritman, Edward Bruce, N. Cikovsky, Arnold Blanch, Leon Kroll, Francis Speight, Lucille Blanch, Paul Rohland, Stephen Etnier, Henry Gottlieb, Simka Simkhovitch, Austin Mecklem and Eugene Ludins are the contributors. It is a well balanced exhibition, and the general average is unusually high, with special reference to individual mode of expression and brisk handling of effect. Mr. Gottlieb's flower piece, Mr. Bruce's "San Luis Obispo," Mr. Etnier's "Waterfront, Provincetown" (cast in a somewhat more limpid mode than usual, and technically expert), Mr. Simkhovitch's "Landscape" (worked out in a rather new and improved manner), and Mr. Cikovsky's "Gloucester" might be cited as particularly outstanding works.

Following the general trend of the times, the Midtown Galleries has assembled a group of young painters that is well worth visiting. Nearly forty newcomers are on view, with a few such favorites as Margaret Huntington and Emil Ganso to add a definite note of prestige. Bertram Goodman's rather El Greco-like composition dealing with a Negro baptismal is arresting, and Edward Laning, who works strictly within the Kenneth Hayes Miller tradition, has an interesting figure composition that he is at the present time enlarging as a mural. Homer Boss' "Indian Girl" is well seen, while Sewell Johnson, Paul Mommer, William Palmer, Miron Sokole, Paul Meltzner and J. C. McPherson are among the more notable contributors. Isabel Bishop, another of those ardent disciples of the Kenneth Hayes Miller cult, is showing a group of canvases in the front gallery. It might be said without undue heresy that in many respects she has taken the Miller coloration and style to even happier outcome. She tempers his prismatic glow with a sort of Eakins grayness that gives her work a silvery charm. Many of her compositions are elaborately worked out; in the case of the "Brooklyn Heights" scene she has carried it through with genuine success. Her still-life compositions are distinctively managed, and her portrait heads are touched with character and charm. Reginald Marsh offers a word of encouragement to Miss Bishop in a preface to the catalog and his assumption that this young painter is "a very excellent example of what I feel is the right trend in American painting," I have no doubt is well posited.

Grand Central to Be Open Evenings After November 1

The Grand Central Art Galleries, in the Grand Central Terminal, 15 Vanderbilt Avenue, announce that commencing November 1 they will keep the Galleries open week-day evenings from seven to nine, excepting Saturday during the exhibition season. This decision was made at the Galleries in order to make it possible for the business people, both from New York and out of town, to visit the Galleries and see the more important exhibitions scheduled for this winter. It is realized that this is an innovation in the art world, but it has been rumored that other museums and prominent galleries will follow suit.

The College Art Association is also on hand to give the new season a proper send-off, and its display of "Young Painters" at the Ferargil Galleries is decidedly in line with the times. This exhibition, one of the many items in the crowded calendar of this ambitious art association, is destined to make a considerable tour of the country following its New York engagement. None of the painters present has had a one-man show prior to 1932. It is a praiseworthy effort on the part of the College Art Association to assemble such a group of newcomers and to give them a little space in the sun. The general effect of the exhibition is that of liveliness and individuality, the artists hailing from all parts of the country. The forty canvases were selected from more than five hundred entries. Edith Bronson, with a sort of Lurçat abstraction, Emory Ladany, Julian Mansfield, Lawrence McConaha, Margaret Rocle, Anthony Sisti, and Robert B. Sprague may be singled out for favorable mention.

* * *

The Keppel Gallery presents an interesting selection of prints by Felix Buhot for their opening exhibition. This French romanticist, whose use of the questionable "remarque" is one of his most outstanding traits, will always be cherished by collectors for the warm and individual outlook on life, and for the intimate and imaginative manner in which he wreathed his subject matter. There is mood in all his plates, and oftentimes a ready wit, as in the case of the two prints depicting a Bovary-esque fiacre bent on romantic excursion. Buhot himself was the first to confess to his special weakness for the quaint practice of adorning his margins with running and often irrelevant comments, referring to it as a "maladie" of which he could not rid himself.

* * *

At the Julien Levy Gallery a group of photographs by Berenice Abbott is on view. This American photographer has shown extensively abroad, and has produced admirable portraits of many European celebrities. One of her chief claims to fame is the fact that she purchased the important Atget collection of photographs which she eventually brought to this country. Among her portrait subjects at the Levy Gallery is Louis Eilshemius, James Joyce, Marie Laurencin, etc. She has done many interesting studies of shops and other typical Atget scenes, while her New York skyscraper photographs have much of the clarity and distinction of Alfred Stieglitz's work in this direction.

* * *

The Cheshire Gallery, located in the Chrysler Building, opens with an exhibition of canvases by Sterling Blazy. This young Cleveland artist shows a considerable command of his medium, evidencing a striking sense of pattern and dramatic disposition of accent. He employs a hatched technique that at times tends to get in the way of his pictorial ideas but this peculiarity will doubtless disappear in the process of further technical development. His work is promising to a high degree.

* * *

The beginning of the second season of An American Group at its galleries in the Barbizon-Plaza Hotel is marked by a group show by members, each of whom is represented by several canvases. New names have been added to the group's list, and those participating in the opening exhibition are Frederic Knight, Holmead Phillips, Hobson Pittman, Louis Ribak, Stuart Edie, Anatol Shulkin, Jacob Getlar Smith, Chuzo Tamotzu and Warren Wheelock.

* * *

Annette Hoyt Flanders is showing recent work in landscape architecture at her new headquarters at 381 Park Avenue. Many well known Long Island and Westchester estates, as well as city back-yards and roof-terrace treatments are featured in the exhibition. This is Mrs. Flanders' first one-man show in New York.

The exhibition of American Craftwork at the Art Center contains examples of many widely known members of the New York Society of Craftsmen, the Boston Society of Arts and Crafts, the Philadelphia Art and Crafts Guild, and the Detroit Society of Arts and Crafts. Leather work, weaving, wall-hangings, jewelry, potteries, silver and enamels, glass, etc., are some of the items on exhibit. This is the first time in recent years that the four societies have shown together.

Bertha Herbert Potter, a young Southern painter, is showing recent canvases at the Morton Galleries, the best of them dealing directly with Negro themes. Her studies of such subjects are especially well handled, and her sketches of Negro shanties are well localized.

Prizes Offered in Annual Show of American Etchers

The seventeenth annual exhibition of the Society of American Etchers (formerly the Brooklyn Society of Etchers) will be held at the National Arts Club in New York City from November 30 to December 27. Work will be received through Friday, October 28, at the headquarters of the society, 15 Gramercy Park. Not more than six prints may be sent by any one artist, of which a maximum of four will be shown. Only original works in the metal plate media, such as etching, drypoint, aquatint and mezzotint, are acceptable for the competition. It is the wish of the Society to make this exhibition as comprehensive as possible, and it is hoped that artists of all schools and tendencies will send their work. The following prizes will be awarded:

The Mrs. Henry F. Noyes Prize of $50.00 for the best print in the exhibition.

The Kate W. Arms Memorial Prize of $25.00 for the best print by an Active Member of the Society of American Etchers.

The Henry B. Shope Prize of $25.00 for the best etching in the Exhibition, as judged from the point of view of composition only, by a jury composed of three architects who, if possible, are to be men who have studied at the Ecole des Beaux Arts.

The John Taylor Arms Prize of $25.00 for the best piece of technical execution, in pure etching, in the exhibition. This prize to be awarded by the donor.

The Jury of Selection and the Jury of Award will be selected by the Society as a whole at its fall meeting. All work submitted will be passed upon by the former.

Further detailed information concerning the exhibition may be secured from the corresponding secretary of the society, Mr. Frederick T. Weber.



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BERLIN LETTER

by Flora Turkel-Deri

Present reactionary political trends in Germany are having an unfortunate effect on art, as is proven by recent occurrences alarming to all those who are interested in free expression. The breaking up of an internationally known institution such as the Dessau Bauhaus is a step that must be regarded as the outcome of backward tendencies opposed to progress and up-to-date cultural aims. The fame of the Bauhaus as an art and architectural school makes it unnecessary to introduce it to readers of THE ART NEWS. This institution has discarded outworn principles of teaching and trained a new type of worker, who not only propagated advanced ideas, but also gave a great stimulus to various fields of German art. This movement has been put to an end by the verdict of the new legislators who have ordered the Bauhaus to close its doors by October 1. The uproar of indignation throughout intellectual Germany was in vain, and it is doubtful whether it will be possible to find a way to preserve the constructive ideas of the school in some other place or form. Efforts are, however, being made in this direction and we may only hope that the vital and sound modernist movement will triumph over conservative traditionalism.

Another case revealing the conservative trends now reigning in Germany has recently come to the fore. Works by a group called "The Association of Revolutionary Artists in Germany" have been removed from the great Berlin art exhibition in Bellevue palace, by order of the authorities of the Prussian treasury department and the owner of the building. Both parties claimed that the tendencies of these works were opposed to the ideas of art held by the financial authorities. The measure was executed before there had been an opportunity for examination and review by competent persons. Such an infringement upon intellectual freedom by an administrative office which is not authorized to exercise restraining and directing influences in purely aesthetic matters is indeed alarming.

The show in question is a continuation of a previous arrangement on view until the middle of August which it supplements with selections in the drawing, water color and print fields. These offerings from diverse artistic camps present a rather depressing cross-cut of mediocrity. More care and thought should be given to the formation of these shows, which ought to stress quality rather than quantity. The most arresting offerings are easily those by a group of artists from the Saar district, which include a number of oils. These works in their clarity of form and breadth of effect reveal a close association with the modern movement. Notable are the stark peasant subjects of Fritz Sollnhofer, Ernst Sonnet's portraits (with a certain severity of line and execution) and the semi-abstract statements of Fritz Grewenig. Herman Keuth proceeds farther into this domain and finds obvious enjoyment in epitomizing the forms of reality and forming them into a pattern.

* * *

One of the special popular exhibitions at the Kaiser Friedrich Museum is devoted to landscape painting, a theme which has an especial appeal to the general public. The examples have been very well chosen from among the museum's treasures. One can easily feel from the public's attitude that these special displays are a great success and that they constitute a vital method of cultivating and increasing a general understanding of art. By being able to enjoy a limited number of selected pictures of similar subject matter, well spaced and excellently lighted, the visitors feel at ease. And in such surroundings everybody is much more inclined to give each work adequate study. Furthermore, the layman is freed from the bewilderment caused by the crowding and too great variety of ordinary museum rooms.

An early example of the love of reality and nature characteristic of the Netherlandish artists is found in one of the museum's outstanding treasures, "Geertgen tot sint Jans" "St. John at Patmos," a picture full of eternal wonder. Then we see Patinir's "Rest on the Flight into Egypt," done with his usual love of detail and elaborate handling. There are also works by the grandiose Ruisdael, classics of Dutch landscape painting. A small Rembrandt is fascinating in its mood, while in a large Rubens, enlivened by cattle and peasant folk, realism reigns supreme. Other countries are also represented by delightful works. A "Canale Grande" by Guardi stands unrivalled of its kind; a "Coast View" by Cima is a most inspired work, while Poussin is shown in a typical example of his sonorous landscape art.

The great figures of the XIXth century are also set in strong relief—we find pictures by Manet, Cezanne, van Gogh and by the German artists, Menzel, C. D. Friedrich and Hans Thoma. The show is happily rounded out by a select number of landscape drawings and water colors among which every item is of the highest quality. Here one finds the charming delicacy of Altdorfer's pen, Durer's condensations, superb pen and inks by Rembrandt, a particularly interesting sheet by Breughel and many more.

* * *

An exhibition of photographs of Islamic architecture in Persia, taken by Professor Arthur Upham Pope, Director of the American Institute for Persian Art and Archaeology, is on view in the Islamic department of the Kaiser Friedrich Museum. These pictures are important in providing original documents on Persian architecture from the IXth to the XVIIIth century, of which scarcely any authentic records existed. The inaccessibility of Mohammedan shrines to foreigners has been a great hindrance in studying Persian architecture and therefore Professor Pope's photographs are of very great value for future research.

Included in the exhibition are prints of the mosque at Ispaham and at Nayin and of the Djoum'ah at Shiraz, parts of which date back as far as the IXth century. In addition to the very high standard of constructional ability revealed by these plates, one is amazed to see that such architectural details as pointed arches, tracery, clustered pillars, etc., were known in the Orient prior to Occidental usage. In addition, the wonderfully exuberant design of Oriental decoration naturally has its special appeal. Some of the most interesting example of such elaborate and refined craftsmanship were found in the vaults of the great Isfahan mosque.

* * *

Also exceedingly informative are the photographs showing parts of the XVth century Gauhar Shad mosque at Mesched, which is said to be one of the most interesting examples of Persian architecture still extant. These structures are covered with glazed variegated pottery tiles assembled in intricate designs of great formal beauty. Further, there are shown photographs of two palaces which belonged to Shah Abbas the Great, Ali Kapu and Tschihil Sutun. The latter name, which means "forty column pavilion" refers to the light and exceedingly graceful pavilion-like building on one side of the edifice. There are, in addition, many photographs which render architectural details, such as minarets, towers, etc., all revealing the many ingenious variations conceived by the Persian builders.

* * *

The German Kunstgesellschaft has arranged an exhibition of contemporary German architecture to be sent on tour in Russia from Moscow to Leningrad, Charkow and Tiflis. The material has been gathered by Dr. Alfred Kuhn who has collected more than five hundred photographs of the exterior and interior buildings, as well as plans and scale models. The showing provides a survey of what has been achieved by German architects during recent years in solving the big tasks of up-to-date housing and community planning. The show will be supplemented by lectures with lantern slides.

In an article in the periodical *Tat*, Ferdin von Eckhardt criticizes the administration of the German museums, the employment of funds for these institutions, etc., claiming, in short, that the present governing system should be overhauled. The Director in General, Dr. Waetzold, has replied to these attacks in an article in *Weltkunst* and in rectifying the statements brought forth by Herr Eckhardt requests that the author's reproaches be given the background of actual facts.

LONDON TO HOLD INDIAN ART SHOW

LONDON.—Londoners are to have another opportunity of seeing Eastern treasures of great rarity, for the Royal Academy is making arrangements for an Indian exhibition at Burlington House, in January 1935.

It seems a long way ahead, comments *The Daily Mail* of London, but such an exhibition cannot be arranged at a moment's notice. The interests of those great native Princes whose forbears were kings and rulers centuries ago had to be aroused and the whole of the great sub-Continent scoured for exhibits which will be truly worthy of India.

KREUGER AUCTION BRINGS £18,780

STOCKHOLM.—Large crowds attended the dispersal of the art collection of the late Ivar Kreuger, held on September 14 in this city. In addition to many collectors and dealers from Germany, France, Holland and America who were active in their bidding, representatives of the London National Gallery were noted in the audience. The highest price of the dispersal, £1,100, was fetched by Courbet's "Self Portrait with Cello," which was generally considered as the finest work in the collection. For Zorn's "Femme au Jupon Rouge" £1,000 was paid, while a landscape by Ruysdael went to an American collector for £440. The wife of the American minister to Stockholm, Mrs. Morehead, bought Raeburn's "Portrait of a Man" for £650 and Nicolaes Maes' "Old Woman Reading" for £200. "The Portrait of a Pontifical Ambassador," by Tintoretto, realized £550. The total sales' returns of £18,790 were considered to be fairly good, considering present conditions.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English coaching prints.

American Folk Art Gallery, 113 West 13th Street—Early American paintings, etc. (Open by appointment).

An American Place, 509 Madison Ave.—New paintings by S. MacDonald Wright, to Oct. 29.

Arden Gallery, 460 Park Avenue—Garden furniture, sculpture and accessories

Art Center, 65 East 56th Street—Exhibition of American craft work by New York, Boston, Detroit and Philadelphia artists, under the auspices of the National Alliance of Art and Industry and the N. Y. Society of Craftsmen, to Oct. 15.

Averell House, 142 East 53rd Street—Flowers on gold and silver by Mary Elizabeth Price, Lowestoft and glass, and art for gardens.

Babcock Art Galleries, 5 East 57th St.—Paintings, water colors and etchings by American artists.

Bachstitz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—The Stephan von Auspitz collection.

Barbizon Plaza Hotel—Group exhibition of paintings by members, to Oct. 31.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Bourgeois Galleries, 123 East 57th Street—Old and modern paintings.

Brooklyn Museum, Eastern Parkway, Brooklyn—Special exhibition of Egyptian art. Exhibition of new accessions to the print department to October 15; early historical photographs from the collection of Thomas E. Morris, Oct. 9-31.

Brummer Gallery, 55 East 57th Steet—Antique works of art.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Carnegie Hall Art Gallery, 154 West 57th St.—Premier showing of the new Carnegie Hall artist group.

Cheshire Gallery, Chrysler Building—Paintings by Sterling Blazy, to October 15.

Columbia University, Philosophy Hall—Paintings and sculpture by nine American artists.

Commodore Hotel, Grand Central Station—Four portraits of Washington never exhibited before.

Cronyn & Lowndes Galleries, 11-13 East 57th Street—American contemporaries.

Daniel Gallery, 690 Madison Avenue—American paintings.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street—Paintings and sculpture by a group of leading American artists; prints by Bernard Sanders, to Oct. 22.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by French impressionists.

Ehrich Galleries, 36 East 57th Street—Garden furniture and accessories, and paintings by old masters. Mrs. Ehrich—English furniture and accessories—recent importations. Through October.

Eighth Street Gallery, 61 West 8th Street—An international exhibition of work by modern artists.

Ferargil Galleries, 63 East 57th Street—Exhibition of young painters assembled by the College Art Association with the aid of the director of the Lyman Allyn Museum, to October 15.

Fifteen Gallery, 37 W. 57th St.—Members' opening exhibition, to Oct. 22.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gallery, 144 West 13th St.—"Examples of American Painting," to Oct. 21.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Group of etchings by Lawson, Sterner, Rosseau (new plates), Raskin, Sloan, Young, Meyers, Thieme, Tittle; group of paintings by Farnsworth, Meyers, Davie, Johnson, Blumenschein, Sloan, through Oct. 31.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods. Through October.

G. R. D. Studio, 58 West 55th Street—Exhibition of paintings, watercolors and drawings selected from the permanent collection.

Grant Studios, 114 Remsen St., Brooklyn—Etchings by American artists.

Harlow, McDonald Co., 667 Fifth Ave.—Prints by old and modern masters.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Alexander Byer, George Picken, Thomas Donnelly, Fuller Potter, Jr., and Frank di Gioia.

Kennedy Galleries, 785 Fifth Avenue—Twenty etchings by twenty American artists executed for the Washington Bicentennial portfolio, during October.

Keppel Galleries, 16 East 57th Street—Etchings by Felix Buhot, to October 29.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Prints by old and modern masters.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—British mezzotinto portraits of the XVIIIth century now current; memorial exhibition of paintings by the late Gardiner Hale, Oct. 10-22.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of paintings and watercolors by leading American artists.

Laco Studios, Chrysler Bldg.—Woodcuts by Harry Spanner and small sculpture by Fritz Groshans.

John Levy Galleries, 1 East 57th Street—Paintings of the Barbizon School, XVIIIth century English portraits and the most recent paintings by Iwan Choultse.

Julien Levy Gallery, 602 Madison Avenue—Photographs by Berenice Abbott to October 15.

Macbeth Gallery, 15 East 57th Street—Paintings from the Summer colonies of New England, to October 15.

Macy Galleries, 34th Street and Sixth Avenue—Exhibition to celebrate the Washington Bicentenary. One man show of work by Nura.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—Recent pastels and drawings by Maillol, to October 28.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Recent Egyptian accessions (3rd and 5th Egyptian rooms). Washington Bicentennial exhibition, through November 27. New taste in old prints; embroidered and lace handkerchiefs.

Midtown Galleries, 559 Fifth Avenue—Eighth show by members of the cooperative group, to October 28; one-man show of paintings by Isabel Bishop, to October 15.

Milch Galleries, 108 West 57th Street—New paintings by American artists, to October 15.

Montross Gallery, 785 Fifth Avenue—Paintings by American artists.

Morton Galleries, 127 East 57th St.—Paintings of the south by Bertha Herbert Potter, to October 17.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City.

Museum of Modern Art, 11 West 53rd St.—Exhibition of painting and sculpture from the museum's collection. Reconstructions of XVIIIth century Persian frescoes, from October 12.

Museum of Science and Industry, 220 East 42nd Street—Industrial subjects by Gerit A. Beneker.

National Arts Club, Gramercy Park—Members' exhibition of small paintings.

J. B. Neumann, 40 East 49th Street—Works by modern American and foreign artists.

Newark Museum, Newark, N. J.—The Jaehne loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Thomas Lynch Raymond's models of church sanctuaries. Closed Sundays, Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

New School for Social Research, West 12th St.—Drawings by Camilo Egas.

New York Historical Society, 170 Central Park West (76th Street)—Exhibition of Washingtoniana, throughout 1932. Old American portraits.

Newhouse Galleries, 578 Madison Avenue—"Comparisons and Contrasts," paintings by American artists under the auspices of the College Art Association, until October 22.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Chiaroscuro prints through four centuries and recent additions to the print department, until Dec. 1.

Frank K. M. Rehn, 683 Fifth Avenue—Exhibition of paintings and watercolors by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters. Contemporaneous French and American paintings.

Robertson-Deschamps Gallery, 415 Madison Avenue—Ceramics by R. Struck.

Roerich Museum, 310 Riverside Drive—Contemporary German prints from the collection of Erich Cohen.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Etchings by American and European artists, paintings of clipper ships, etc.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings, sculpture and tapestries.

Marie Sterner, 9 East 57th Street—Exhibition of work by American artists.

Valentine Gallery of Modern Art, 69 East 57th Street—Exhibition of French and American paintings.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Early Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Group show of prints by American artists.

Whitney Museum of American Art, 10 West 8th Street—Exhibition of selections from the museum's collection.

Wildenstein Galleries, 647 Fifth Avenue—Old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings by modern French artists.

AMERICAN ART IN ST. LOUIS SHOW

ST. LOUIS.—The twenty-seventh annual exhibition of the City Art Museum of St. Louis, now current, aims at a representative showing of work by leading modern American artists. This includes well-chosen examples by McFee, O'Keeffe, Sloan, Sterne, Weber, Guy Pène du Bois, Rockwell Kent, Sheeler and others of equal importance, too numerous to mention. A selected group of paintings by twenty-one local artists, hung in a separate room, gives opportunity of comparison with that invited from the country as a whole.

The work of St. Louis artists was selected by a jury composed of Clyde H. Burroughs of the Detroit Institute of Arts, Daniel Catton Rich of the Chicago Art Institute and Siegfried R. Weng of the Dayton Art Institute. Among the paintings to receive honorable mention and illustration in the catalog were examples by Joseph Jones, Charles F. Quest, and Wallace H. Smith.

In the valuable introduction to the catalog the director, Mr. Meyric Rogers, makes some interesting observations on what he considers the present-day trend in American painting. He points out the absence of "non-representationalism" in the canvases exhibited, and the tendency towards a thorough realism, which is characterized, however, by the desire to express feeling and emotion. Mr. Rogers remarks that "the sterility of pure objectivism, no matter how spectacular, has been conclusively demonstrated."

The exhibition shows the great diversity in interest and aim of the modern artist, illustrated by the abstract treatment of O'Keeffe and Kantor compared with the objectivity of Sheeler and Lucioni. Attention is drawn in the catalog to the greater care which the modern artist is taking in the handling of pigment—a movement which is to be welcomed. It is interesting to note that Mr. Rogers does not claim "the existence of any distinctly national stamp on our painting save that necessarily introduced by the use of local material."

American Water Color Society to Hold Big Annual

The Sixty-sixth Annual Exhibition of the American Water Color Society will be held in the Galleries of the Fine Arts Society, 215 West 57th Street, from October 27 to November 13. A great effort has been made to make this the outstanding water color show this season. Exhibits will be received at 210 West 58th Street on October 19. Only four pictures may be sent to the jury, and not more than four by one artist will be hung. Monochromes and miniatures will not be accepted. The American Federation of Arts will select pictures for its annual Rotary Exhibition. Purchases through the following prize funds will be made: Lloyd C. Griscom fund, $150; William Church Osborn fund, $150; Wm. Adams Delano fund, $150; Geo. A. Zabriskie fund, $250.

The American Water Color Society is one of the oldest organized bodies of American artists. During the long period when water color was not considered as worthwhile as oil by dealers and the public in general the American Water Color Society carried on and managed to survive.

Further information concerning shipping, labelling and other details may be secured by writing for a circular blank to the American Water Color Society, 215 West 57th Street.

ART OFFERINGS IN GERMAN CENTERS

Many interesting special art exhibitions are attracting visitors to various German cities during the fall months. These embrace a wide variety of themes, ranging from a showing of Silesian artists in Breslau during October to the juryless "Picture in the Room" exhibition in Stuttgart, running to November 6. Special associations having displays include the Saxon Art Society and the German Art Association, both of which groups are exhibiting in Dresden. In Düsseldorf, there was an interesting show until October 2 entitled "Portraits and Portrait Heads in Modern Graphic Art," while an exhibit called "Munich Art Personalities" was current in Nuremberg during the same period. Furthermore, there was a special art exposition on view in Glogan in connection with the "Homeland Days" festivities.



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BROOKLYN

The Brooklyn Museum will present a feature of great interest from October 9 to 31, an exhibition of early historical photographs from the collection of Thomas E. Morris, to be held in the Library Gallery on the first floor. There are four hundred and twenty of these photographs covering the Adirondack region and the West. Most of the prints in this collection were taken by S. R. Stoddard and W. J. Jackson and range in date from 1869 to 1890. Most of the photographs are from the original negatives, taken and developed when the pnotographic art was in its infancy. Their state of preservation is remarkably good. Among the early Adirondack scenes by Stoddard, as they appeared forty-five to sixty years ago, are many early landmarks which have long since disappeared. The old time stage coaches running into the Adirondack wilderness, lakes, rivers, mountains, and the steamboats which then plied on the various navigable bodies of water, make interesting material for pictures.

The greater part of the Western group were taken by Mr. Jackson, who was one of the first photographers to penetrate this region with his camera, as early as 1868. Since photography in those days meant carrying the "dark room" along, with all its attendant paraphernalia, the success of Mr. Jackson's pictures is a tribute to his skill and physical perseverance.

WASHINGTON

A portrait of Abraham Lincoln, painted in London by Charles Sneed Williams during the winter and spring of 1931-1932, has been received by the National Gallery of Art, Smithsonian Institution, Washington, D. C., as a loan from the artist. The figure, nearly full length and life size, stands near a pillar, silk hat resting on raised knee; the right hand grasps the lapel of the coat and the arm partly drapes the cape which is thrown over the shoulders. The face is smooth shaven and represents Lincoln at a period probably intended to be that of his service in Congress in 1847 and 1848. This portrait has been invited to be shown at the World's Fair in Chicago next summer. A smaller one was painted for the Kentucky State Historical Society. The picture is to be on exhibition in the National Gallery of Art only two or three months.

* * *

An exhibition of etchings by Arthur Millier of Los Angeles is on view at the Division of Graphic Arts, Smithsonian Building, until October 30.

CHICAGO

Owing to the nearness of the Century of Progress Exposition, the Art Institute of Chicago will carry over two important annual exhibitions which are usually held in mid-winter and in the spring. The first of these is the Fourth International Exhibition of Lithography and Wood Engraving, which is usually held through December and January. The second is the Second International Exhibition of Etching and Engraving exhibited in cooperation with the Chicago Society of Etchers, which is generally scheduled for March. These will be made a part of the World's Fair exhibition and will constitute the main section of the Print Department's offering of the world's greatest examples of contemporary graphic arts. In addition to these two important exhibitions, it is planned also to show a survey of the greatest prints made during the one hundred years from 1833 to 1933.

* * *

The public interest aroused in Chicago by the Open-air Art Show, which was held in Grant Park recently, and the sale of something over fourteen thousand dollars' worth of works of art, emphatically indicates that the people will buy objects of art if they can get them at prices they can afford. Prices obtained by the artists exhibiting in Grant Park averaged from one dollar to one hundred dollars. Some commissions were secured by exhibitors for much more than the latter sum.

Latest Trends in Architecture Seen In Buffalo Show

BUFFALO.—The latest developments in America and throughout the world in the field of modern architecture are being shown at the Albright Art Gallery in an international exhibition which opened to the public Thursday, September 15th. The exhibition will remain at the Gallery through October 16th and will continue on a three years tour of the United States. The itinerary includes cities from coast to coast and also university art museums throughout the country.

"Expositions and exhibitions have perhaps changed the character of American architecture of the last forty years more than any other factor," says Alfred H. Barr, Jr., director of the Museum of Modern Art, in his foreword to the catalog of the exhibition. The present exhibition is an assertion that the confusion of the past forty years, or rather of the past century, may shortly come to an end. Ten years ago the *Chicago Tribune* competition brought forth almost as many different styles as there were projects. Since then the ideas of a number of progressive architects have converged to form a genuinely new style which is rapidly spreading throughout the world. Both in appearance and structure this style is peculiar to the XXth century and is as fundamentally original as the Greek or Byzantine or Gothic. Because of its simultaneous development in several different countries and because of its world-distribution it has been called the International Style.

"The aesthetic principles of the International Style are based primarily upon the nature of modern materials and structuré and upon modern requirements in planning. These technical and utilitarian factors in the hands of designers who understand inherent aesthetic possibilities have resulted in an architecture comparable in integrity and even in beauty to the styles of the past."

Special models designed by leading American and European architects, and a group of enlarged photographs, demonstrate that modern architecture can achieve practical expression in every type of building—private house, school, apartment house, church, factory, department store, club and college dormitory.

Each of the American architects who have designed models for the exhibition has dealt with a different problem in modern architecture. Raymond Hood, well-known New York architect, presents his ideas of skyscraper apartment tower in the country. Howe and Lescaze, New York and Philadelphia architects, offer a solution for low-priced housing in the Chrystie-Forsyth district in New York's Lower East Side. Frank Lloyd Wright of Spring Green, Wisc., shows a model of a large private house on The Mesa, Denver, Colorado; Bowman Brothers of Chicago, a striking apartment house project for Chicago; and Richard Neutra of Los Angeles, a modern school building.

The four "founders" of the International Style in architecture are represented in the exhibition by models: Walter Gropius of Berlin, with his model for the Bauhaus Institute in Dessau, Germany; Le Corbusier of Paris, with a model for a luxurious house: J. J. P. Oud of Holland, with a model of a private home in Pinehurst, N. C.; and Miss Van der Rohe, who has designed an elegant house in Brno, Czechoslovakia. Otto Haesler, the fifth European architect who has designed a model for the exhibition, presents his project for a housing development at Kassel, Germany.

The exhibition has been in preparation since December, 1930, under the direction of Philip Johnson, a member of the advisory committee of the Museum of Modern Art. The Albright Art Gallery is one of the six original subscribers to underwrite the expense of assembling the exhibition.

CINCINNATI

The Cincinnati Art Museum begins the fall season with a full and interesting program of lectures, study courses and exhibitions. During the past two years, under the directorship of Walter H. Siple, its educational activities have developed rapidly and at present include free lectures for both children and adults on prints, furniture, painting and other art subjects. An innovation this year which promises to be highly successful is a series of eight evening study hours for buyers, salespeople and the buying public devoted to laboratory work with color, design, textiles and problems of period decoration.

A highly interesting and varied program of exhibitions for October is also announced. The current showing of Swedish Peasant Wall Hangings from the collection of Florence Dibell Bartlett will be on view until October 9. A few examples date from the late XVIIIth century, but the majority are early XIXth. These paintings when shown in Chicago last year were the occasion of considerable interest and in Cincinnati also are proving popular.

The exhibition of American Indian Tribal Arts will open October 15 and continues through November 15. Of outstanding interest in early October is the exhibition of English Sporting Prints organized in the Print Department and to open October 1. It has as its nucleus loans by local collectors. Many important additions will, however, be lent by M. Knoedler and Company and the F. H. Bresler Company. Among these will be a number of exceedingly rare examples. Worthy of specific mention are "Mr. H. Angelo's Fencing Academy" by T. Rowlandson; "Hawking" mezzotint by Charles Turner after J. Howe; "Nonpareil Trotting 100 Miles on Sunbury Common" by F. C. Turner; aquatint by George Hunt, lent by M. Knoedler and Company; "Return from Coursing" by Anthony Cardon after painting by W. Hamilton, and "Return from Shooting" by S. Alken, after painting by Wheatley, lent by the F. H. Bresler Company.

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State of New York, County of New York.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Samuel W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication, for the dates shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editors and business manager are:

Publisher, ART NEWS, INC., 20 East 57th Street, N. Y. C.; Editors, Ralph Flint, 20 East 57th Street, and Mary Morsell, 20 East 57th Street; Managing Editor, none; Business Manager, Samuel W. Frankel, 20 East 57th Street, N. Y. C.

2. That the owners are: ART NEWS, INC., 20 East 57th Street, N. Y. C. Samuel W. Frankel, 20 East 57th St., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

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